

THE STRASBOURG MANUSCRIPT No. 4385  
OF THE *UTTARAJJHĀYĀ-SŪTRA*:  
ILLUSTRATIONS WITH A NARRATIVE SUBJECT  
AND ILLUSTRATIONS WITH EDIFYING CONNOTATION

This symposium provides an opportunity of having a glimpse of the illustrated manuscript of the *Uttarajjhāyā* which, in the Strasbourg Jaina collection, bears the number Wickersheimer 4385<sup>1</sup>. It is mentioned in W. Norman Brown's book *Manuscript Illustrations of the Uttarādhyayana Sūtra*<sup>2</sup>, though, due to circumstances, it could not be used for the publication, and Brown had to restrict himself to four paper manuscripts from the 15th-16th centuries (with paintings in the « Early Western Indian » style)<sup>3</sup>. He nevertheless felt justified in assuming that the illustrations found in these « include most, if not all, of the scenes likely to appear in any other manuscripts of the Uttarādhyayana Sūtra »<sup>4</sup>: this assertion proves true as far as the Strasbourg manuscript is concerned<sup>5</sup>.

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1. Serial No. 16 in CHANDRABHĀL TRIPĀTHĪ, *Catalogue of the Jaina Manuscripts at Strasbourg*, Leiden, 1975 (Indologia Berolinensis 4). Details concerning this ms are given pp. 82-3. For the date, see also Appendix 5, p. 385 (cf. *infra*, Manuscripts, S).

2. New Haven, Connecticut, 1941 (AOS 21), XIII+54 pp.; 46 plates, 150 figures.

3. W. N. BROWN, *ib.*, Introduction, p. 1. On « Western Indian Style », see, conveniently, among others, *Jaina Art and Architecture...*, edited by A. Ghosh, New Delhi, 1975 (Bharatiya Jnanpith), vol. III, p. 393 ss., *ubi alia*. Also MOTI CHANDRA, UMAKANT P. SHAH, *New Documents of Jaina Painting*, Bombay, 1975 (Shri Mahavira Jaina Vidyalaya Publication); ERNST and ROSE LEONORE WALDSCHMIDT, *Miniatures of Musical Inspiration...*, I, Wiesbaden, 1967 (Veröffentlichungen des Museums für Indische Kunst Berlin). Introduction § 1, p. 14, on the works of the Western School (« The illustration of manuscripts was in fact done not because of pure delight in art, but in order to gain religious merit... »); *Treasures of Jaina Bhaṇḍāras*, edited by Umakant P. Shah, Ahmedabad, 1978 (L.D. series 69); STELLA KRAMRISCH, *Jaina Painting of Western India*, in *Aspects of Jaina Art and Architecture*, editors U. P. Shah, M. A. Dhaky, Ahmedabad, 1975, Published by Gujarat State Committee for the Celebration of 2500th Anniversary of Bhagavān Mahāvira Nirvāṇa, pp. 385-404 + 15 plates (« The Western School, at its height, in the 14th and 15th century parallels Byzantine painting in significance and quality », p. 390).

4. *ib.*, p. 2. Compare *infra*, figs. 14 and 14; and *passim*.

5. Cf. the concordances given in the notes *infra*. Thus it would be possible to reconstruct a, so to say, miniature archetype. Given a basic pattern, more or less

Now, concerning the Early Western Indian style employed by the Jains, Brown further states: « the subject matter of the paintings falls into two general classes. One is that of Tirthamkaras (Saviors), monks, nuns, deities, and lay patrons of the manuscripts, who have little, if anything, to do specifically with the content of the works to which the paintings are attached but when represented suggest a more general edifying connotation for the observer. The other class, which comprises by far the greater number of specimens of the art, consists of illustrations directly connected with events narrated in the texts »<sup>6</sup>. As far as S and connected manuscripts are concerned, perhaps this statement does not apply<sup>7</sup>. Be that as it may, W. N. Brown convincingly identifies the subject of almost all the *Uttarajjhāyā* illustrations reproduced in his volume; on the other hand, it can be seen that (vivid and charming though they are), even the pictures of the second sort include edifying stereotypes. I here propose to examine how and why clichés come to be used even when the artist obviously refers to events narrated in the text (of the sutta or of the commentaries); thus, I shall consider, so to say, edifying clichés versus what could be termed narrative sequences.

The S manuscript includes 36 illustrations — as many as there are chapters in the *Utt*<sup>8</sup>. It is dated samvat 1529 (= A.D. 1472-73); therefore, it appears to be more or less contemporary with Brown's manuscript « DV » (assumed by him to be from the end of the 15th century). Nevertheless, the S illustrations are, more than once, akin to « HV » (beginning of the 16th century, according to Brown), and, still more frequently, and more conspicuously, to a third manuscript, « JM », which is closely related to « HV », and is dated samvat 1639 (= 1583-82 A.D.)<sup>9</sup>. Thus, it is clear that the style of the illustrations does not depend solely on the date of the manuscripts, but also on other factors; moreover, leaving aside some manuscripts which have a greater amount of originality<sup>10</sup>, it looks as if there had existed a sort of vulgate of which S, HV, JM,

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original variations (pertaining to the marginal decoration, the frame of the scene, or the scene itself) have been elaborated. For instance, BROWN's ms « JP » is « the most fully illustrated of the four, having 45 illustrations in 25 chapters... and has the greatest amount of originality in treating the scenes » (*ib.*, p. 3). See also the illustrations of the Berlin « Ms. or. fol. 1708 », recently published by W. MORGENROTH, *Die Bekehrung des Königs Nami. Indische Legenden und Miniaturen aus einer Jaina-Handschrift. / Legenden aus dem Uttaradhyayana-Sutra. Mit 36 Miniaturen aus einer Jaina-Handschrift, Leipzig und Weimar, 1979*. On this last ms, WALTHER SCHUBRING, *Die Jaina-Handschriften der Preussischen Staatsbibliothek...*, Leipzig, 1944 (Verzeichnis der Handschriften im Deutschen Reich), no. 106 (p. 46), « Undatiert. Ältere Schrift... 36 Bilder im Stil des Westl. Indien ».

6. W. N. BROWN, *ib.*, p. 1.

7. Cf. *infra*, my conclusion; further, n. 20.

8. Cf. the analysis (following the 36 chapters of *Utt*) given by W. N. BROWN, *op. cit.*

9. Cf. *ib.*, p. 3; and *infra*, Manuscripts.

10. *Supra*, n. 5.

are three specimens. It cannot be denied, though, that *some* evolution can be observed: in particular, it appears that the later the manuscript, the more numerous the details introduced into the illustrations tend to become. For instance, to illustrate the (bad) behaviour of some monks, the number of panels is two in S<sup>11</sup>, two in HV<sup>12</sup>, but three in JM<sup>13</sup>, and even five altogether in the still later JP<sup>14</sup>. The number of figures in the paintings is also liable to increase: in chapter 20, King Śreṇika is followed by a chowrie-bearer in JM<sup>15</sup>, but not in S<sup>16</sup>; in chapter 22, Ariṣṭanemi faces four tiers of penned animals in HV<sup>17</sup>, but three only in S<sup>18</sup>... As for the background or scenery, it seems that the trees, peacocks and *haṃsa*-s of the groves or the lakes (in chapter 30) tend to become more numerous and more sophisticated in HV<sup>19</sup> than in S<sup>20</sup>. Thus, even if highly stylised and conventional, details borrowed from nature and life tend to burst into the illustrations, the descriptive and picturesque character of which grows more conspicuous at the cost of the comparatively more general — more abstract (?) — representation of the earlier S manuscript.

Now, let us scrutinize some of the illustrations of S, and examine how, and from which elements they are composed; hence, what meaning they predominantly convey<sup>21</sup>.

First, let us review the edifying clichés: 1) those implying *Siddha*-s and *Tīrthaṃkara*-s, 2) those implying *gaṇadhara*-s or *ācārya*-s, etc.

Of the first category, there are two main types: either the ornamented Siddha or Tīrthaṃkara is the dominant figure, shown in a strict front view, surrounded, in the background, by small musicians, chowrie-bearers, etc. (chapter 29, 1)<sup>22</sup>; or two panels are delineated, one reserved for Siddha(s)/Tīrthaṃkara(s), the other showing either a monk in reverence, or some ācārya and his disciple, on either side of a *sthāpanācārya* (chapters 10, 28)<sup>23</sup>. So, at a glance, we see both the goal and the means of Jainism — both *Siddhi* and *saṃgha*.

11. Fig. 14.

12. Fig. 1 (WNB pl. 19, fig. 57).

13. Fig. 2 (WNB pl. 19, fig. 58).

14. Figs. 3-4 (WNB, *ib.*, figs. 59-60).

15. WNB pl. 24, fig. 77.

16. Fig. 15; cf. DV (WNB pl. 24, fig. 76).

17. Fig. 5 (WNB pl. 26, fig. 83; with two panels).

18. Fig. 21 (painting on two levels); cf. JM (WNB pl. 26, fig. 84; three levels).

19. WNB pl. 37, fig. 119.

20. Fig. 19.

21. For such an approach, cf. « Centre Méridional d'Histoire Sociale des Mentalités et des Cultures », Université de Provence, Aix-en-Provence [MICHEL VOVELLE, DIDIER LANCIEN, et AL.], *Iconographie et histoire des mentalités*, Paris, 1979 (ed. du Centre National de la Recherche Scientifique), *ubi alia*.

22. Fig. 6 (for chapter 29); cf. JM (WNB pl. 36, fig. 118) and HV (WNB fig. 115).

23. Fig. 7 (for chapter 28); cf. HV (WNB pl. 35, fig. 111) and JM (WNB fig. 112).

Now, the edifying clichés implying gaṇadhara(s)/ācārya(s): they generally show the master in a motionless three-quartered view seated on a spired throne, and preaching, while monks are listening, facing him in reverence. Several variants of this general pattern are worked out, so that the size, the number, the place in the image, the posture... of the attending monks differ: these are either one (chapters 2, 11)<sup>24</sup>, or several (pictured one above the other); they are either all seated (chapters 2, 3)<sup>25</sup>, or all standing (chapters 16, 26, 31, 33, 35)<sup>26</sup>, or one is standing and the other is seated (chapter 15)..., while a sthāpanācārya can further be added between the monks and the teacher (chapter 35). As for the ācārya, he is mostly shown facing the disciples; but a distinguished master, like Gautama, is seated full face in his shrine, left hand lying in his lap turned up and the right hand holding a rosary before him, in the « characteristic manner of showing a Jain monk depicted as leader of a school »<sup>27</sup>. He can be further individualized by the addition of distinctive marks, in particular of the lotus, in the case of Gautama (chapter 16)<sup>28</sup>. Thus, in nine of the S illustrations, we see six different realizations of what can be considered one and the same archetype, the importance of which is manifest, as it concerns one fourth of the miniatures. They show master and pupil(s), and summarize their mutual duties: teaching, on one side, learning, obedience and respect on the other; and it could be maintained that this amounts to the glorification of Jaina *pravacana*.

Once this central theme has been defined, it is easy to recognize further variants: that in which the Doctrine is preached (supposedly by Mahāvīra), and is listened to by the fourfold Jaina congregation (chapter 36/colophon)<sup>29</sup>; or, again, that in which Gautama and Keśin are in conference, on each side of a sthāpanācārya, while three squatting males listen respectfully in the bottom register (chapter 23)<sup>30</sup>. A variant of the latter shows two monks seated in discussion in the top panel, and, underneath, three monks standing, apparently observing the three *gupti*-s (chapter 24)<sup>31</sup>. Exceptionally, the corresponding bad behaviours are pictured: the argumentative monk in the top register, the lazy monk in the bottom panel of the illustration (chapter 17)<sup>32</sup>. Further variants

24. Fig. 8 (for chapter 11); cf. HV (WNB pl. 11, fig. 32); compare JM (WNB fig. 35; but with standing monks one above the other).

25. Fig. 9 (for chapter 3); cf. JM (WNB pl. 3, fig. 9).

26. Fig. 10 (for chapter 35). Cf. HV (WNB pl. 44, fig. 142); « JM has no illustration » (BROWN, *op. cit.*, p. 49).

27. W. N. BROWN, *ib.*, p. 6.

28. Fig. 11 (for chapter 16); cf. HV (WNB pl. 18, fig. 55; but without the lotus under the throne); compare JM (*ib.*, fig. 54; with the lotus under the throne; the two monks are standing on each side of Gautama, smaller than in S, HV, and topped each by an elephant).

29. Pl. 1. Cf. HV (WNB pl. 45, fig. 145).

30. Fig. 12; cf. JM (WNB pl. 28, fig. 90).

31. Fig. 13; cf. JM (WNB pl. 30, fig. 96); compare HV (WNB fig. 94).

32. Fig. 14; cf. *supra*, n. 12, 13, 14.

show homage being paid by outsiders: by a god, Indra, to a future Tīrthamkara, Nami (chapter 9)<sup>33</sup>; or by a king (King Śreṇika of Magadha) to a Jain monk standing in *kāyotsarga* (chapter 20)<sup>34</sup>. Thus, given a general pattern, we see that, by means of numerous variants, it is capable of being applied in many different ways and circumstances. It is also clear that the above illustrations are mostly composed of two main elements, of which either one or the other or both vary alternately or simultaneously.

The technique of composition is exactly similar when the applied meaning is to be more precisely specified: well-balanced combinations of stereotypes can convey a particular meaning. For instance, the relative size and attitudes of the king, queen, and small monk, in the picture of chapter 19, very aptly suggest the close relationship between the three figures, and the discussions preceding the renunciation of the young royal heir Mrgāputra<sup>35</sup>. On the other hand, common clichés happen to be combined with images more specifically adapted to a unique situation. We see such devices in the illustrations of parables.

Mahāvīra's sermon on the causes and consequences of carelessness (in which he underlines the interaction between desire and delusion « just as the crane is produced from the egg and the egg is produced from the crane ») is actually epitomized by combining two scenes in one illustration: one represents the Master preaching to a monk squatting in reverence, while the other shows a chicken standing above seven eggs (chapter 32)<sup>36</sup>. The parable of the bad bullocks (chapter 27)<sup>37</sup> is depicted in two registers set one above the other: the upper scene is, once more, a sermon addressed to a respectful disciple; the opposite character is suggested in the lower panel, where a two-wheel cart is drawn by a pair of restive bullocks: just as bad « bullocks are when yoked, so bad disciples are when yoked to the cart of the Law: they break it through their lack of mental discipline »<sup>38</sup>. Again, by combining in the same pictures a monk sitting alone in a grove and a well encompassed lake, the painter teaches that « just as a large lake, when its inflow of water is stopped up... becomes dry through use and evaporation, so the Karma of a monk... is dissipated through austerity » (chapter 30)<sup>39</sup>.

33. Similar to JM (WNB pl. 9, fig. 26).

34. Fig. 15; cf. JM (WNB pl. 24, fig. 77; with a chowrie-bearer behind Śreṇika, cf. *supra*, n. 15). In the illustration for chapter 9, Nami is represented seated, Sakra is recognizable by his four arms and the *aṅkuśa*.

35. Fig. 16; cf. JM (WNB pl. 22, fig. 68; but with three small monks).

36. Fig. 17; cf. HV (WNB pl. 40, fig. 128); compare JM (*ib.*, fig. 129; with two small monks one above the other).

37. Fig. 18; pl. 2; cf. JM (WNB pl. 34, fig. 110); compare HV (*ib.*, fig. 107; but the bullocks are on the top panel, as in DV, *ib.*, fig. 109).

38. W. N. BROWN, *op. cit.*, p. 39.

39. *Ib.*, p. 42. See fig. 19.

Illustrations with a decidedly « narrative » character are mostly obtained by combining some wide-spread stereotype with a less common cliché — the latter being adapted to a particular situation by the addition of specific details or « pictograms ». Thus, different pictures suggesting the slaughter of one or several *mṛga*-s or other animals, signifying *himsā*, imply the subsequent awakening of the hero. Combined with the presence of a preaching monk, a hunting scene where a king is shooting an antelope is appropriate to King Sanjaya's conversion (chapter 18)<sup>40</sup>. In chapter 22, the whole cycle of Ariṣṭanemi is summed up in two conjunct scenes: 1) the arrival of the prince at the scene of penned animals ready for being slaughtered; 2) a princess's tonsure, and Śakra's homage to what, in this context, is understood as Rājīmati's renunciation (this implying Rathanemi's story as well)<sup>41</sup>. *Buddhi* is elsewhere suggested by a scene showing the slaughter of a ram (chapter 7)<sup>42</sup>, or capital punishment (chapter 21). This last cliché, combined with the well-known cliché for birth, adapted to suggest birth during some sea-passage, will apply only to the story of Samudrapāla (chapter 21)<sup>43</sup>. Again, when the stereotyped tonsure scene is placed under the picture of a young man's respectful behaviour in front of a king, both taken together refer to the two main events of Kapila's life, as related in the commentaries of chapter 8<sup>44</sup>.

Finally, the painters also show the victory of Jainism over Brahmanical religion: offerings are seen to be given, tribute to be paid, by *Brāhmaṇa*-s to the Jain preacher. Though basically one, this stereotype is treated with varying details; in S, it enters into two different combinations; both show the Jaina religious confronted with so to say one of his natural enemies, painted in the upper register: in chapter 12, woman (here ignored by the monk standing in *kāyotsarga*)<sup>45</sup>, in chapter 25, the Brahmanical rites implied in the picture of the sacrificial enclosure of a Brahmanical sacrifice<sup>46</sup>. Viewed separately, each of these scenes would not be specific; but, associated as they are, they refer clearly, in the first illustration, to the story of Harikeśa (who had refused Bhadrā, and whose forbearance and virtue are, in the end, recognized by the brahmins), in the second image, to the conversion of the *Brāhmaṇa* Vijayaghoṣa by Jayaghoṣa's sermon on the true sacrifice.

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40. Fig. 20; cf. JM (WNB pl. 21, fig. 64; with addition of a horse and a hound); compare HV (*ib.*, fig. 63; with three trees, thus a somewhat different composition).

41. Fig. 21 (cf. *supra* and note 17; fig. 5).

42. Cf. JM (WNB pl. 7, fig. 20); compare DV (WNB fig. 19).

43. Fig. 22; cf. JM (WNB pl. 25, fig. 78).

44. Fig. 23; cf. JM (WNB pl. 8, fig. 23).

45. Fig. 24; cf. JM (WNB pl. 12, fig. 37).

46. Fig. 25; cf. HV (WNB pl. 31, fig. 98); compare JM (*ib.*, fig. 99; here, Vijayaghoṣa makes the gift with the sacrificial ladle, above which a sacrificial water vessel is depicted).

To sum up: in the painting tradition associated with the *Uttarajjhāya* as exemplified in the Strasbourg manuscript, the proportion of edifying clichés is comparatively very high: they concern about half of the total illustrations. Among these, it is true, many could refer directly to the text, as the Jaina master who is shown preaching could be said to represent Mahāvīra or Sudharma when they are supposed to have delivered this or that sermon. Conversely, it is worth noticing that most of those illustrations which might be termed « narrative » are, in fact, generally composed of two panels: one of them, again, is purely an edifying cliché, while, in the other (itself basically a stereotype), some details refer more specifically to the story connected with the chapter. Thus, even in the case of « narrative » illustrations, the images do not focus all the attention of the reader on the anecdotes; on the contrary, the miniatures remain essentially didactic, set on teaching fundamental tenets, and Truth. This is in accordance with the basic aim of the sutta and of the commentaries, even though they make wide use of concrete examples and captivating stories to make their point clear: the miniatures are perfectly appropriate to *dharma-kathā*-s.

Further, we observe that the painters have at their disposal a number of clichés and set scenes, the details of which are liable to be elaborated and multiplied; they are used singly or in conjunction with one another, they are liable to be interchanged and to enter into various combinations. It might then be asked whether these various patterns do not function more or less like the motives in the narrative compositions — in short, whether literary and artistic creations do not resort to similar techniques <sup>47</sup>.

## MANUSCRIPTS

This paper is based mainly on the Strasbourg manuscript Wickersheimer 4385 (*infra*; = S), and, on the other hand, on the data given by W. NORMAN BROWN, *Manuscript Illustrations of the Uttarādhyayana Sūtra* (cf. n. 2). The materials on which the latter's « monograph is based are chiefly as follows » (Intr., p. 3):

« DV... belonging to the Daya Vimalji Jñāna Bhaṇḍār, Ahmadabad. 120 folios, elaborately ornamented with marginal decorations as well as paintings, the text written in gold ink on a red background. It is possible that this manuscript is dated, but I failed to get a photograph of the final folio. The date should be the latter part of the 15th century ».

« HV... belonging to the Hamsa Vijaya Jñāna Mandira, Baroda. About 120 folios... No date, but probably early part of 16th century. Compositions of paintings very much like those of paintings in manuscript JM ».

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47. Cf. *supra*, NALINI BALBIR, *The micro-genre...*; K. BRUHN, *Repetition...*, *supra*. Moreover, K. BRUHN, *Wiederholung in der indischen Ikonographie*, in « Indologentagung » (1971), *Verhandlungen der Indologischen Arbeitstagung im Museum für Indische Kunst*, Berlin, 7.-9. Oktober 1971. Herausgegeben von HERBERT HÄRTEL und VOLKER MOELLER, Wiesbaden, 1973, pp. 99-122, *ubi alia*.



« JM... belonging to the Śrī Mukti Kamla Jaina Mohana Jñāna Mandir, Baroda. 108 folios. Dated *saṃvat 1639 mārga-śiṣa sudi 11 dine* (A.D. 1583). In the latter part of this manuscript the paintings are all misplaced. The paintings... are much like those of HV, and the two manuscripts may be closely related ». « JP... belonging to the Jainānanda Pustakālaya... 146 folios, of which folios 1-24 are no longer preserved. Dated *saṃvat 1647 varṣe bhādravā sudi terasi* (A.D. 1591). This manuscript is the most fully illustrated of the four, having 45 illustrations in 25 chapters, and has the greatest amount of originality in treating the scenes ».

S — See n. 1. C. B. TRIPĀTHĪ quotes the « Scribal Remarks »: *saṃvat 1529 varṣe phālguna vadi śaṣṭi gurau śrī-Pattana-madhya...* -*likhitam*, i.e. « In the saṃvat year 1529 [the month of] Phālguna, [tithi] 6th of the dark fortnight, on Thursday [= 18th Febr., 1473 A.D.: Ind. Eph. 5, p. 148], in [the city of] Patan, copied by... » (*op. cit.*, pp. 82 and 385).

The illustrations and the writing appear to be contemporary see (plate 1).

## CURRENT ABBREVIATIONS

*Utt* = *Uttarajjhāyā Sutta*.

WNB = Reference to the pl(ates) and fig(ures) in W. NORMAN BROWN, *Manuscript Illustrations of the Uttarādhyayana Sūtra* (cf. n. 2).

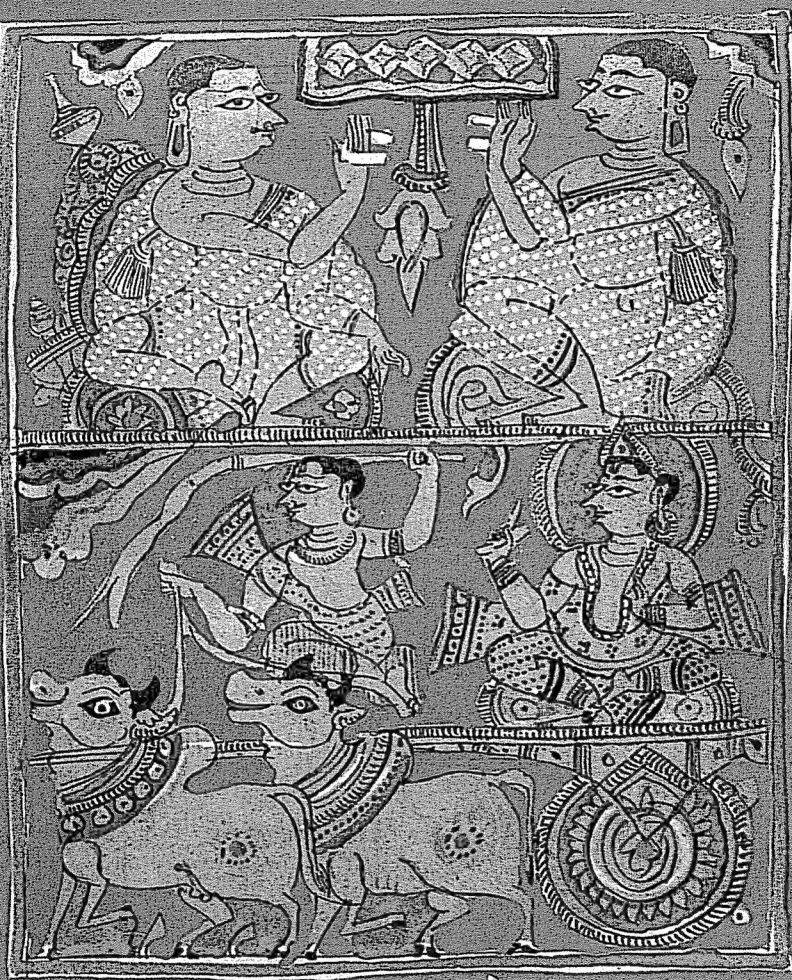
## ACKNOWLEDGEMENTS

All the figures for the present paper have been drawn by Mme. ODETTE MUKHERJEE, to whom I extend my sincere thanks. Figures 1-5 are reproduced from the photographs published by W. N. BROWN, *op. cit.* Figs. 6-25 are from S. It should be borne in mind that the drawings are meant to show the relevant features of the miniatures, not to reproduce all the details in full.

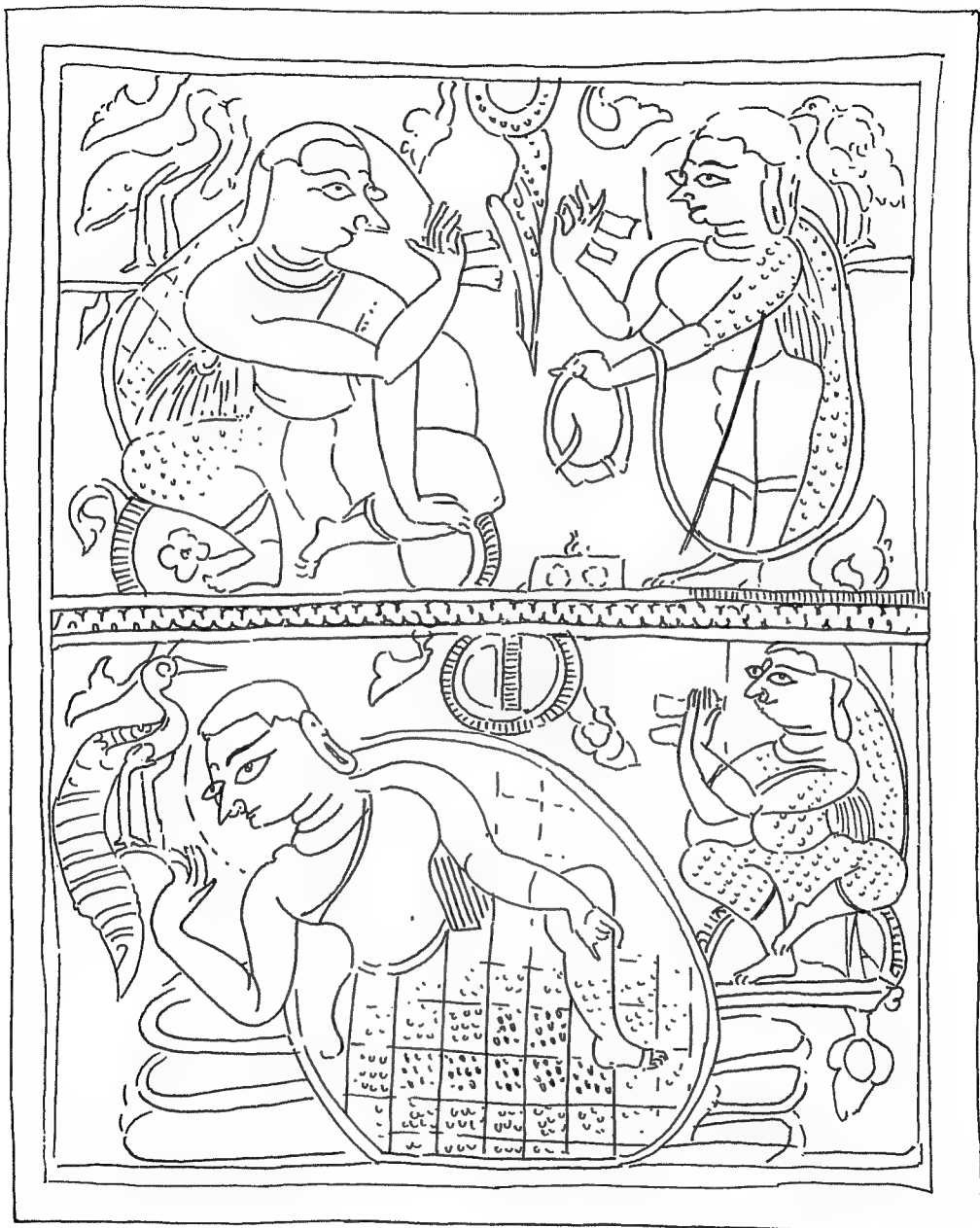
I am very much indebted to the Bibliothèque Nationale et Universitaire de Strasbourg who put all the documents at my disposal, and authorized the publication of illustrations from S; I specially express my gratitude to Mlle. L. Greiner, Administrateur de la Bibliothèque, Mme. Zehnacker, Conservateur du Service de Photographie, and their staff who also organized the exhibition of Jaina manuscripts during our symposium.





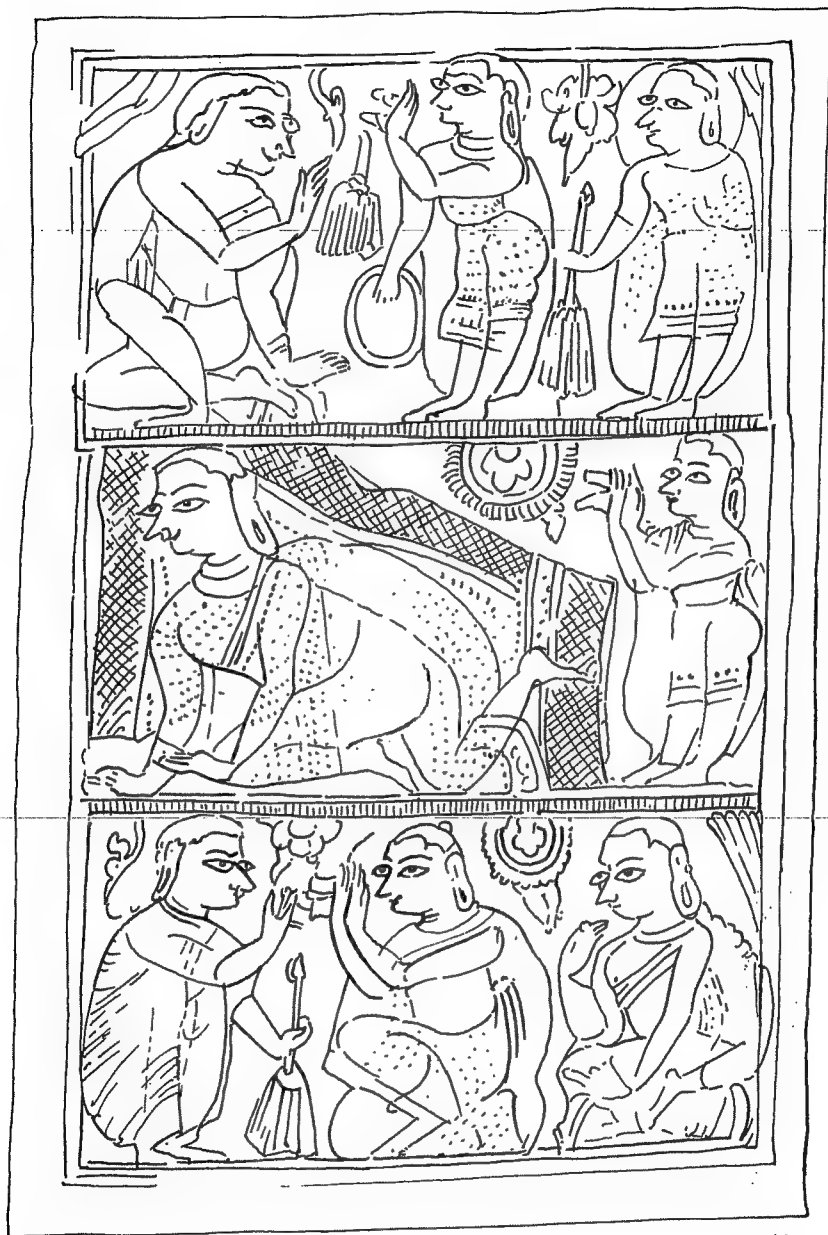


Pl. 2: The parable of the bad bullocks (chapter 27; cf. fig. 18), on folio 68a.



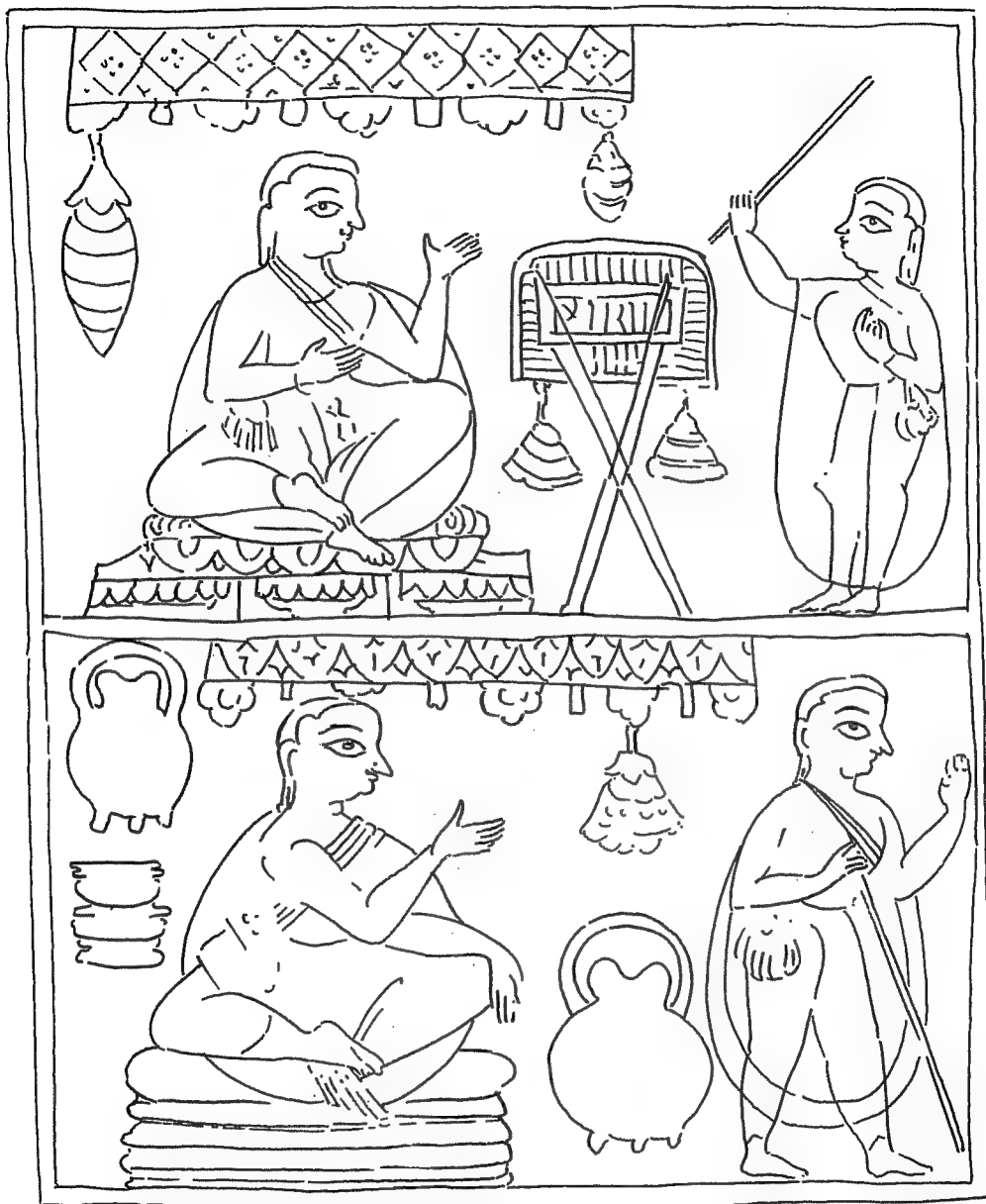
O.M

Fig. 1 (WNB fig. 57).



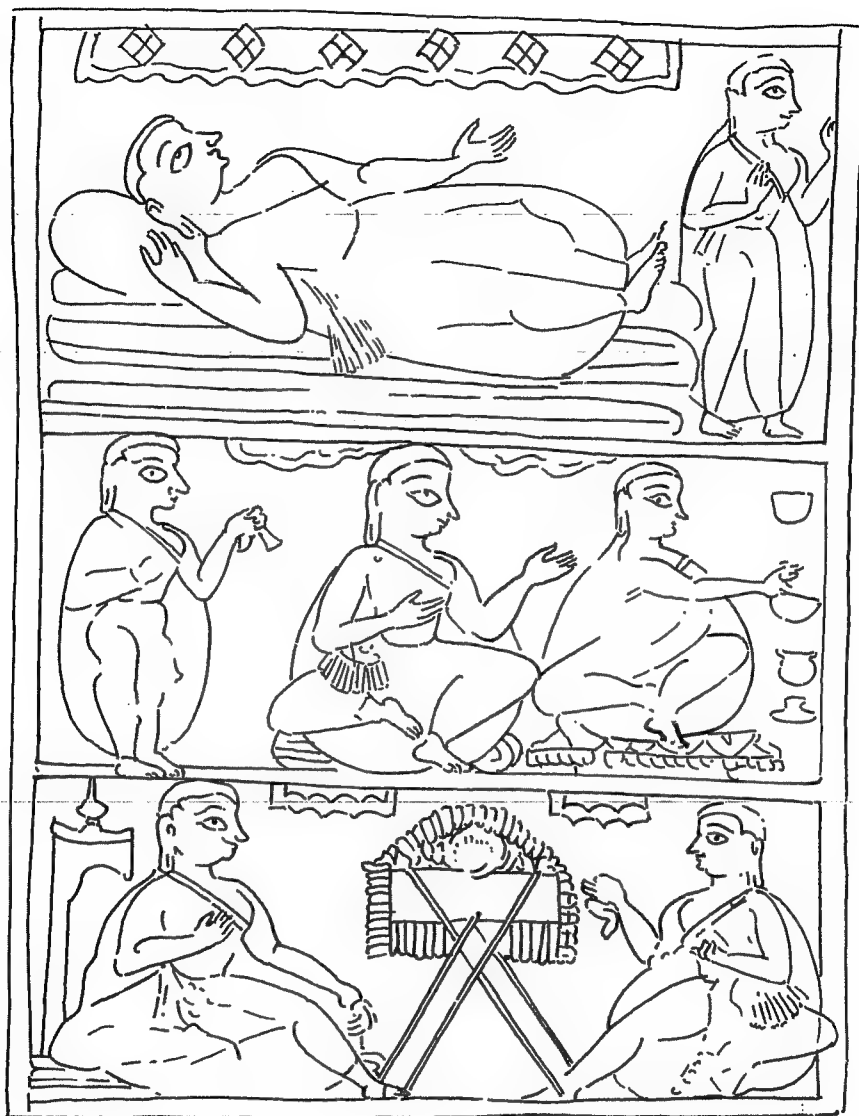
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Fig. 2 (WNB fig. 58).



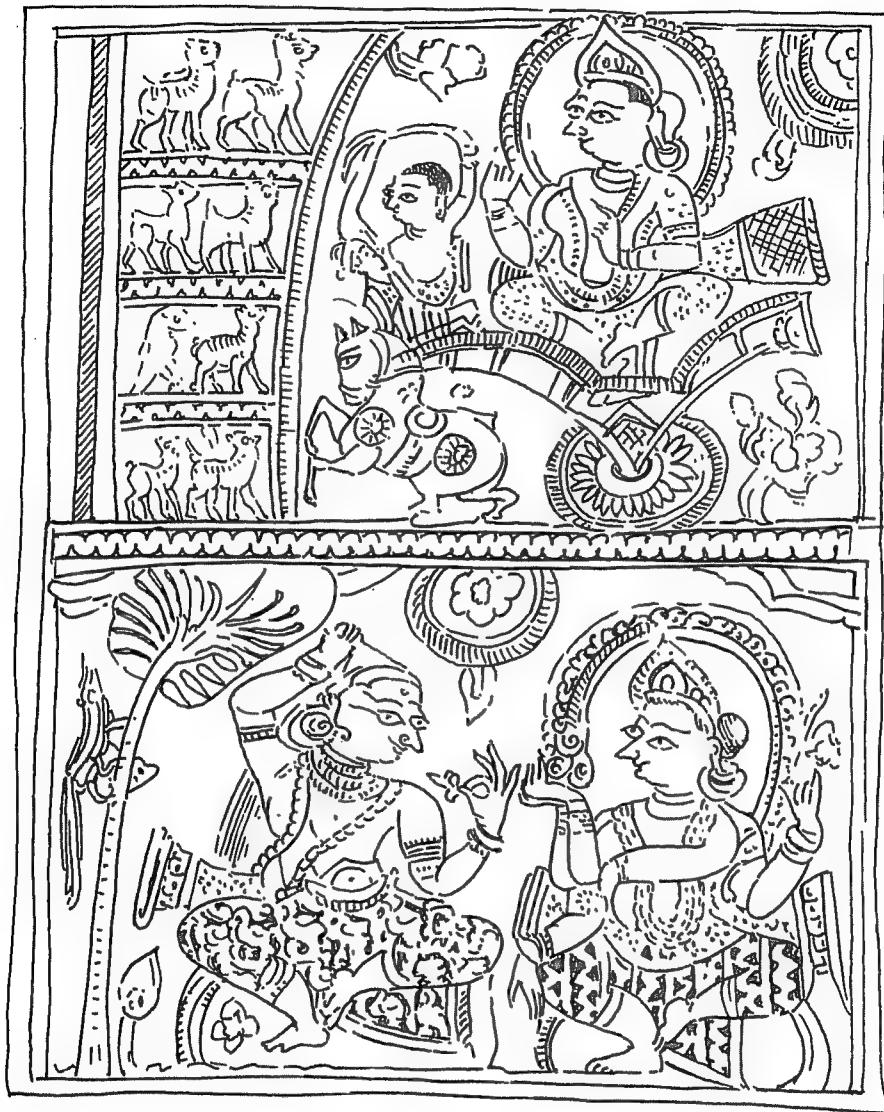
D.M

Fig. 3 (WNB fig. 59).



O.M

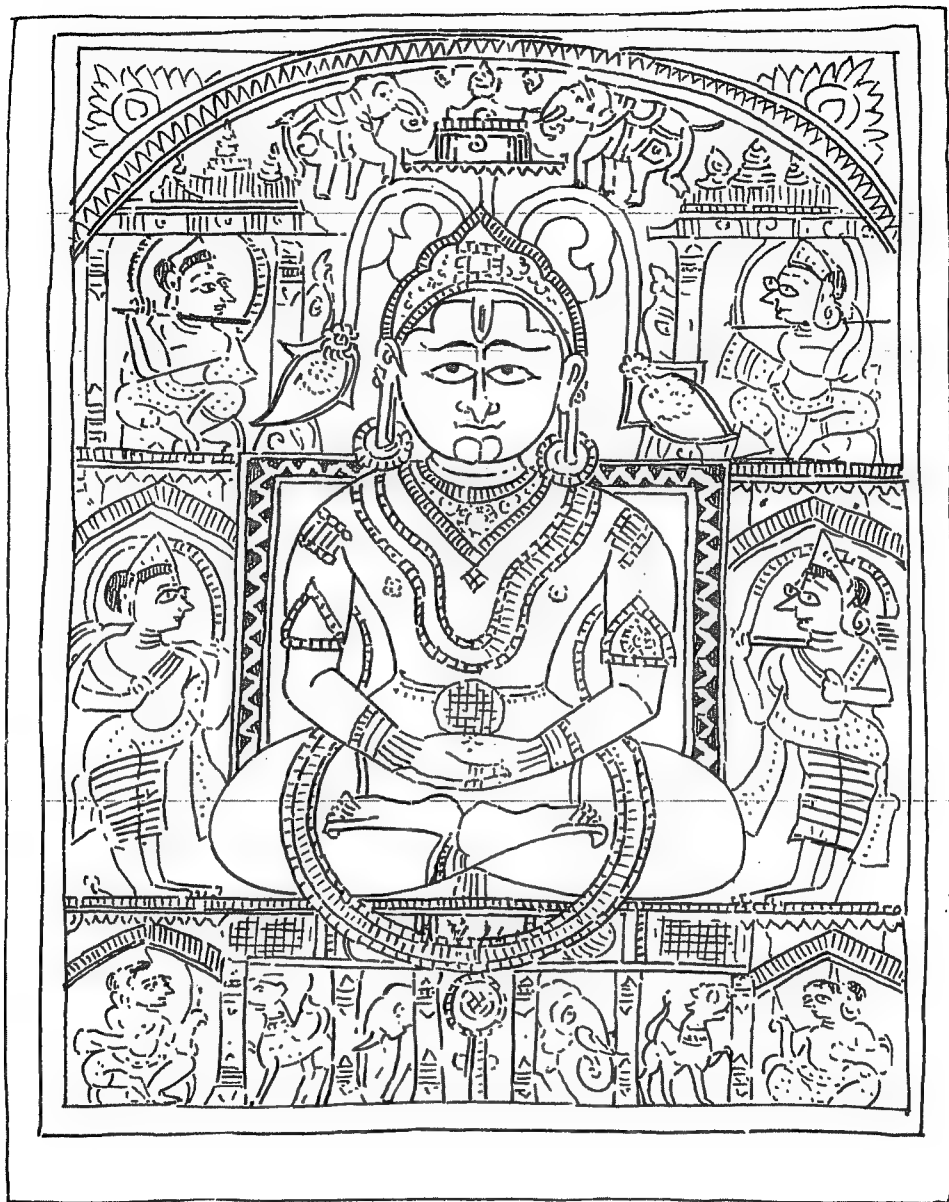
Fig. 4 (WNB fig. 60).



O.M

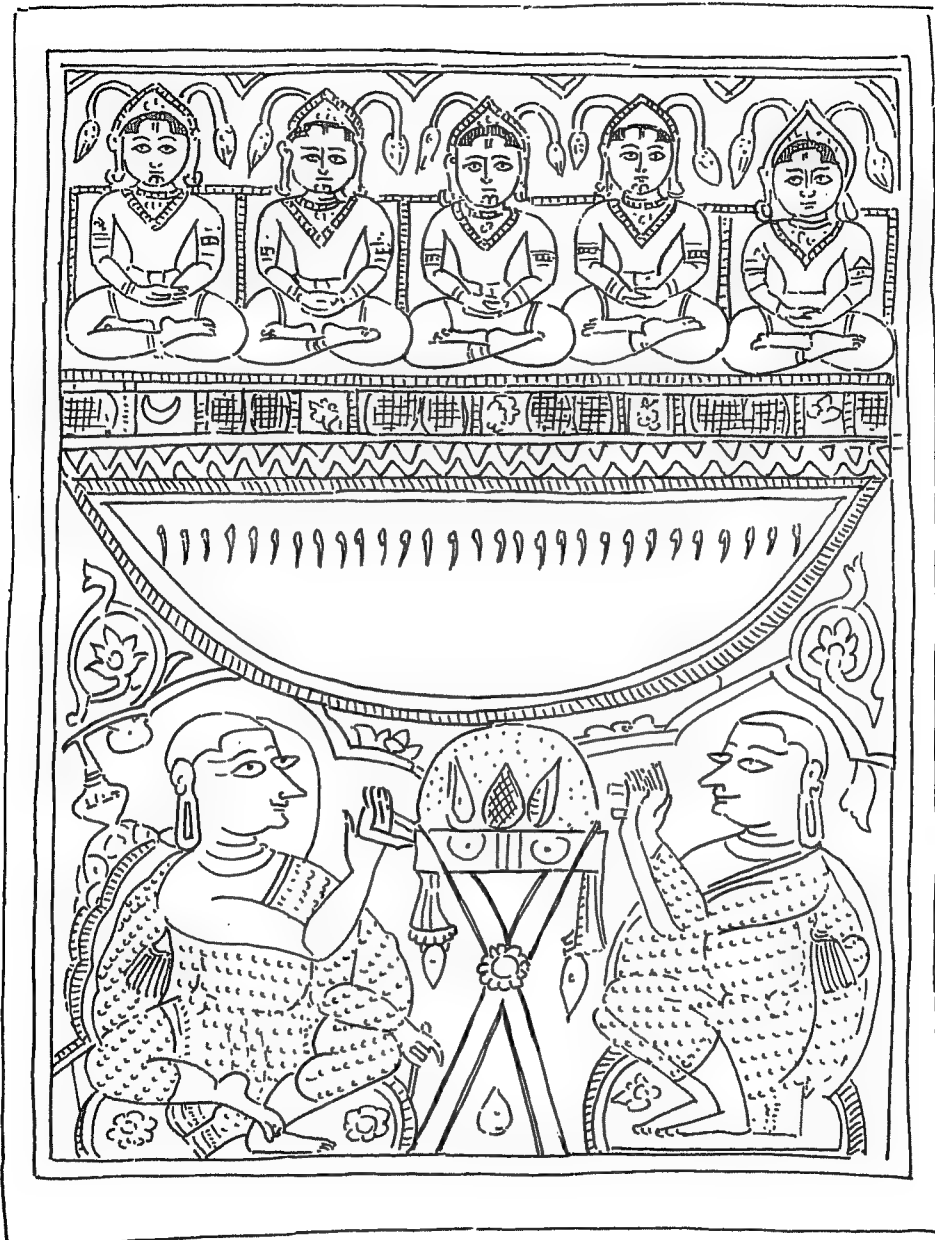
Fig. 5 (WNB fig. 83).





O.M

Fig. 6 (chapter 29).



O.M

Fig. 7 (chapter 28).

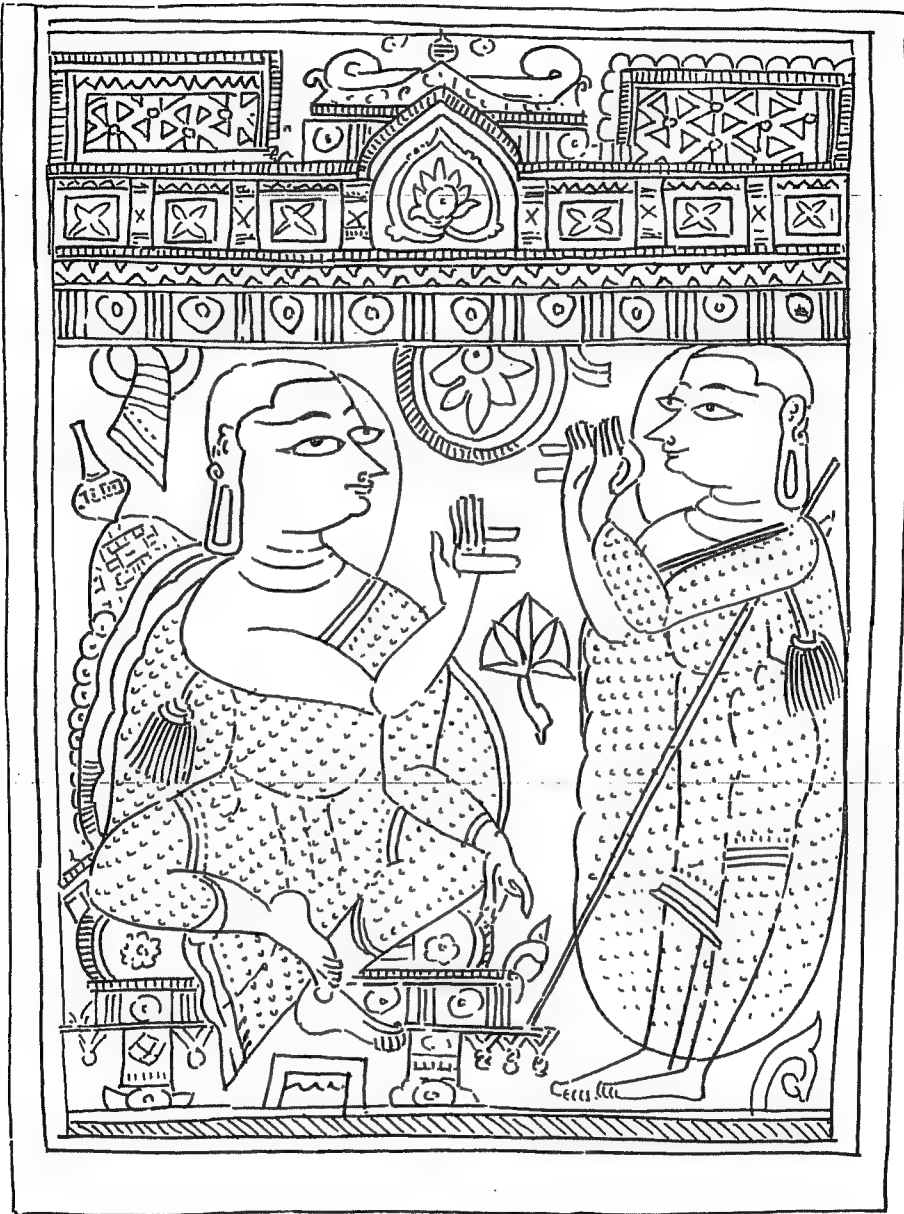


Fig. 8 (chapter 11).

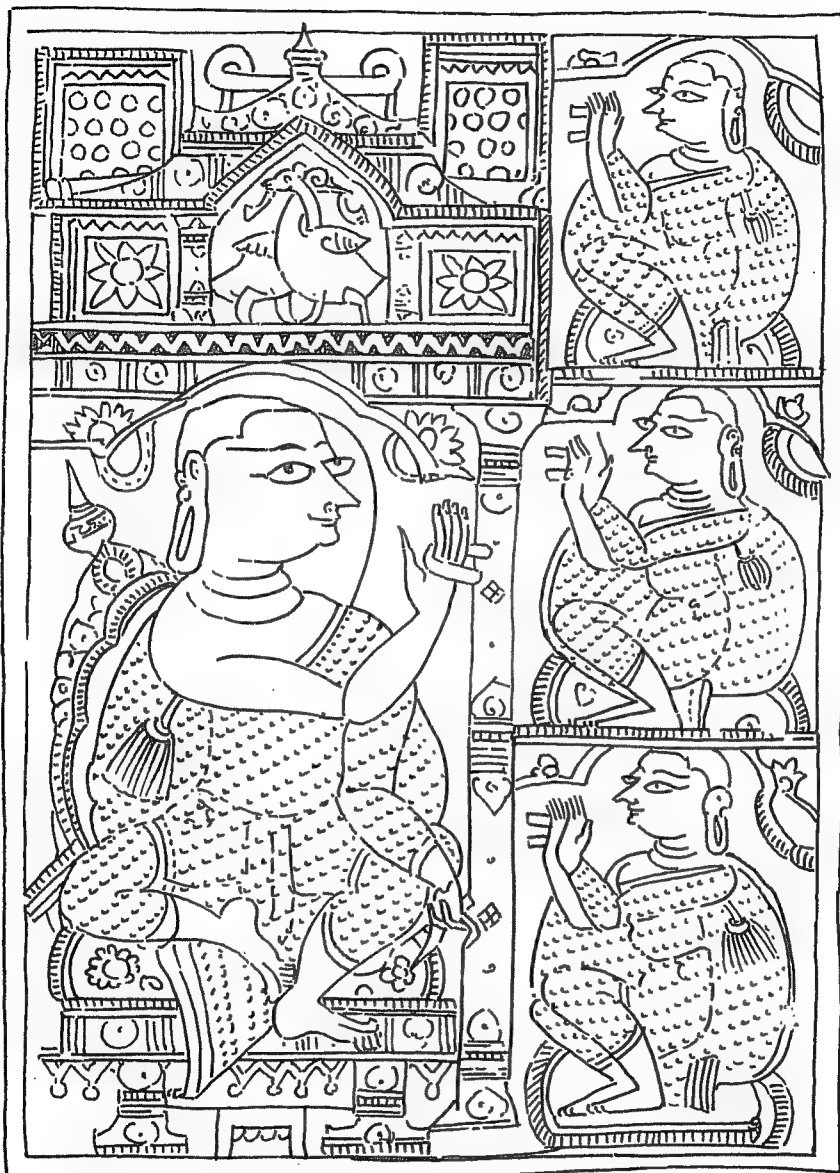
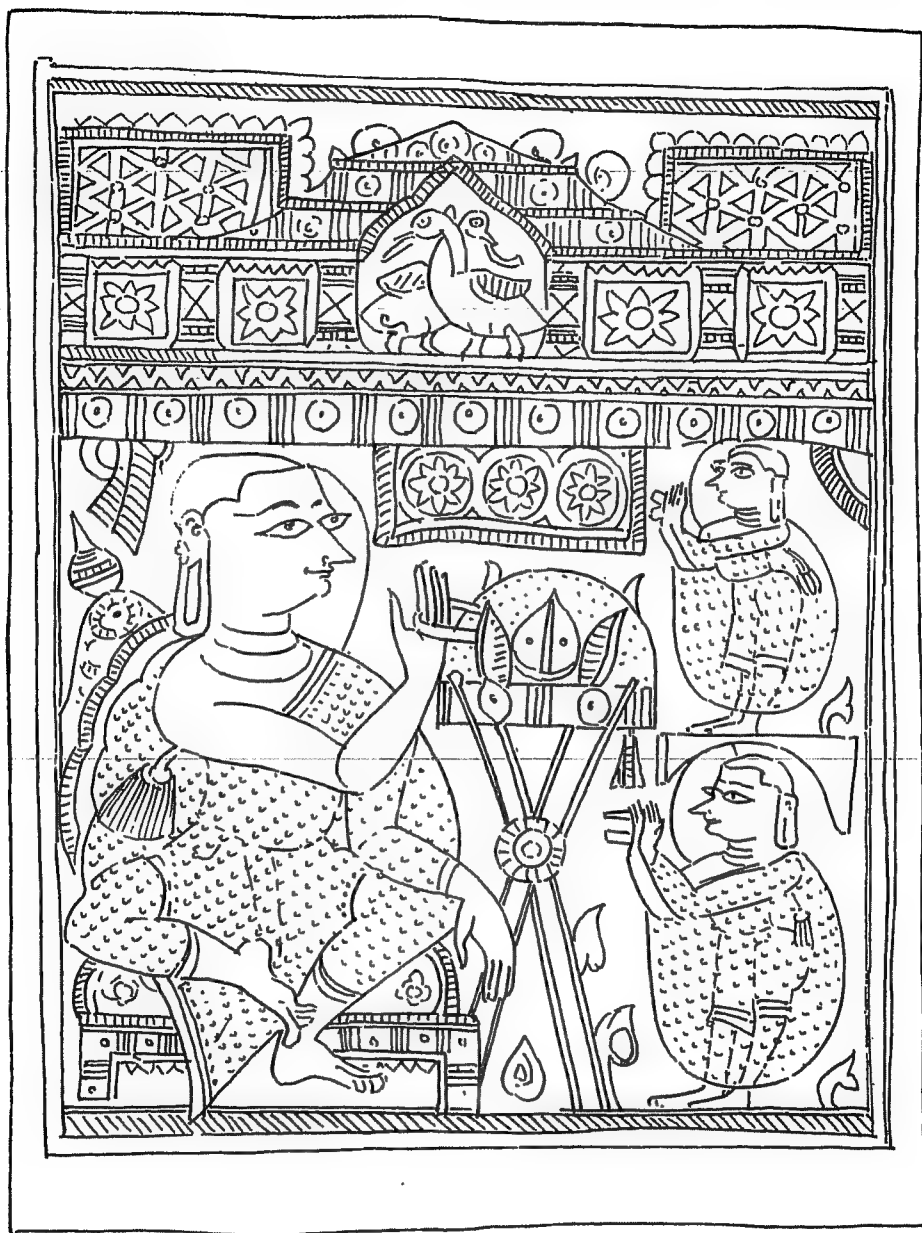


Fig. 9 (chapter 3).



O.M

Fig. 10 (chapter 35).

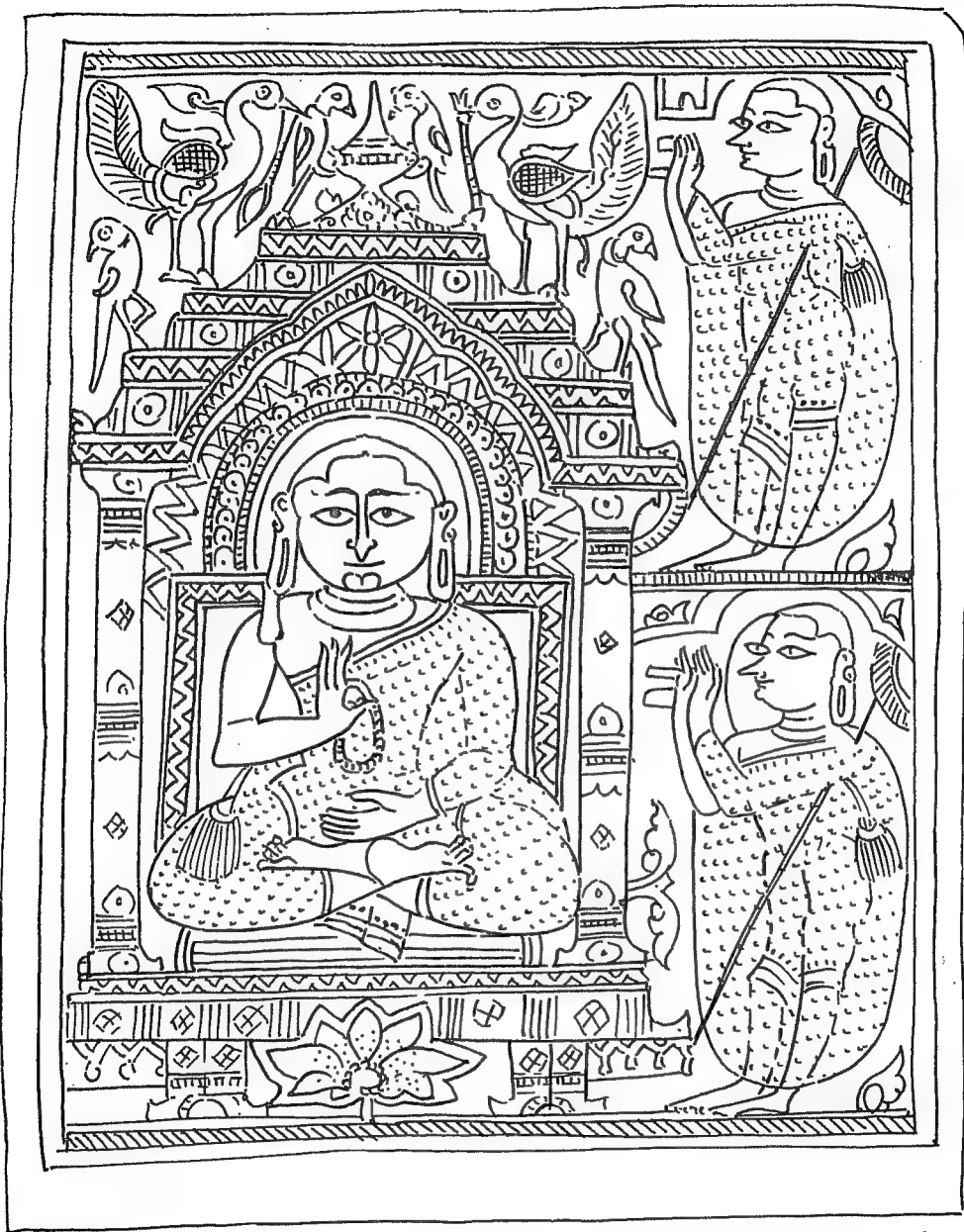
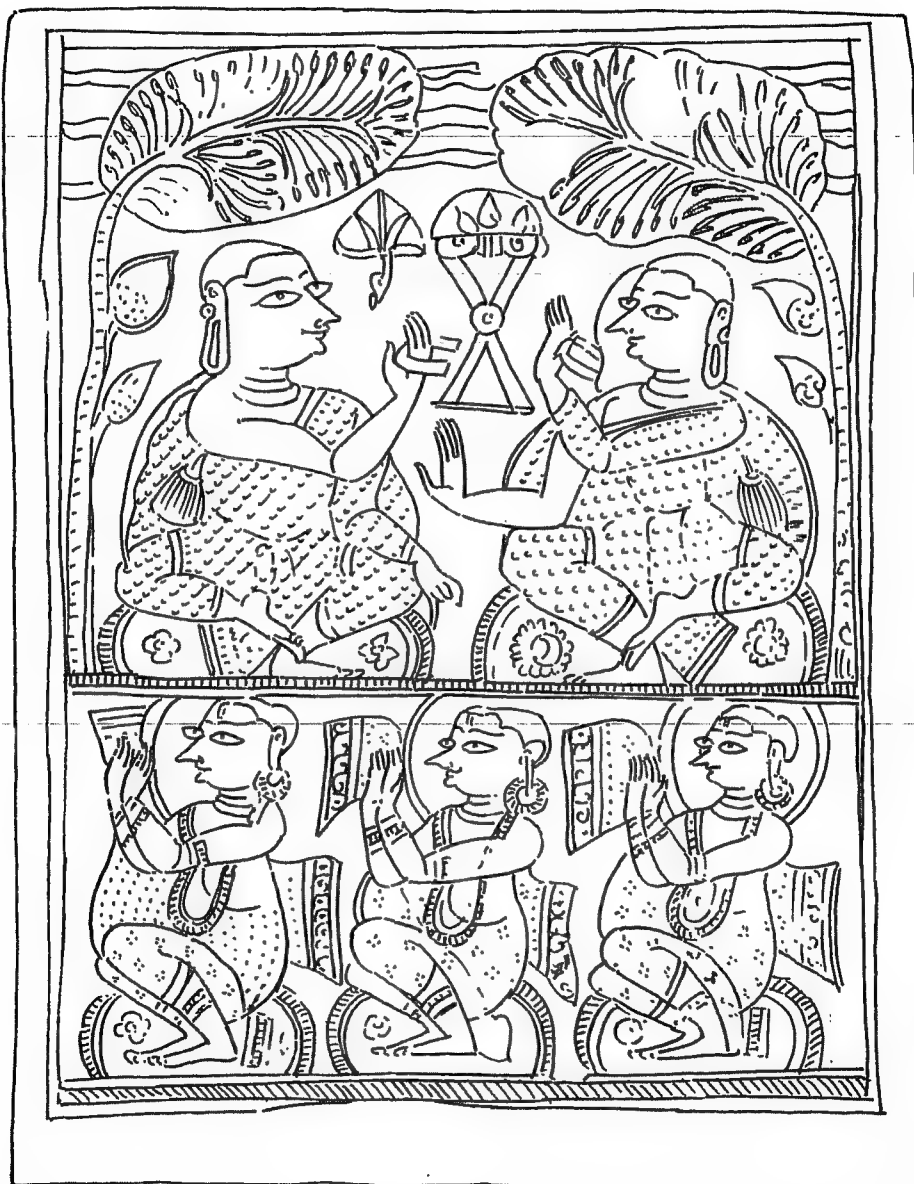


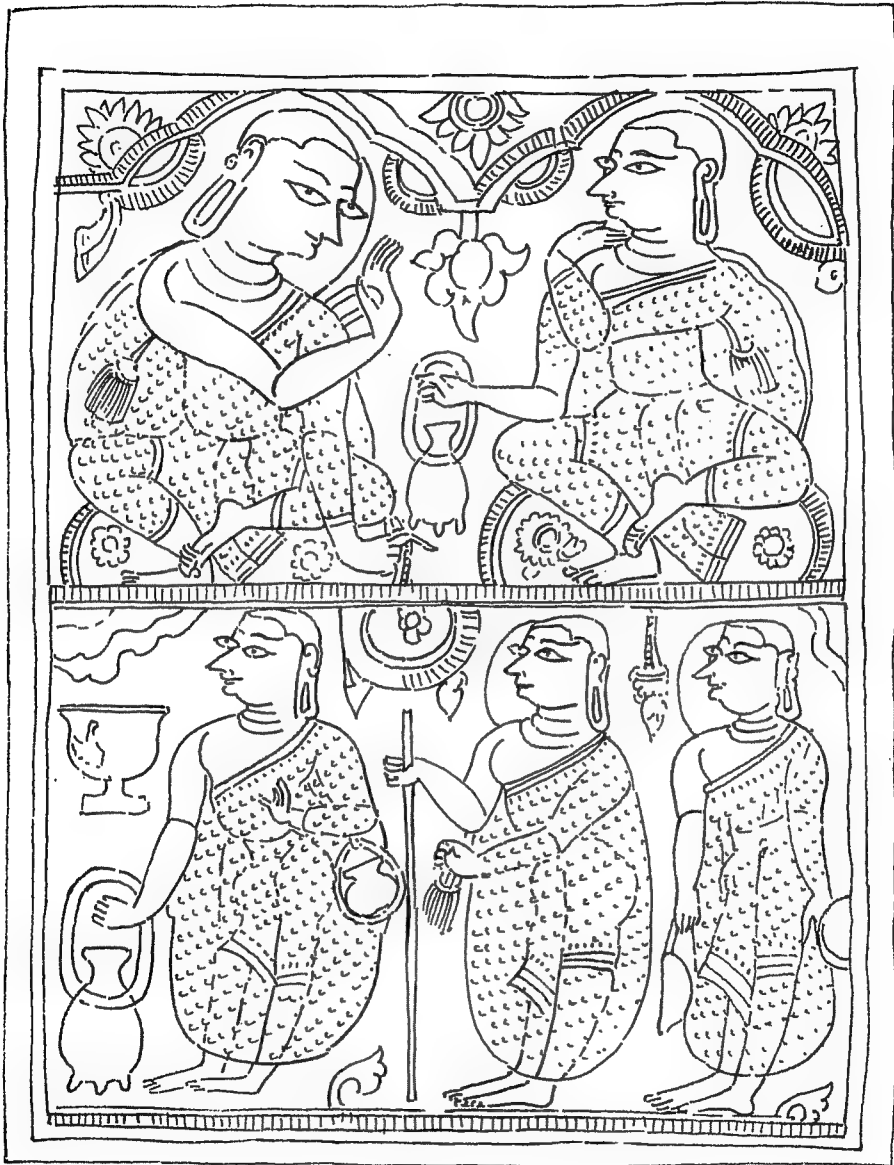
Fig. 11 (chapter 16).



O.M

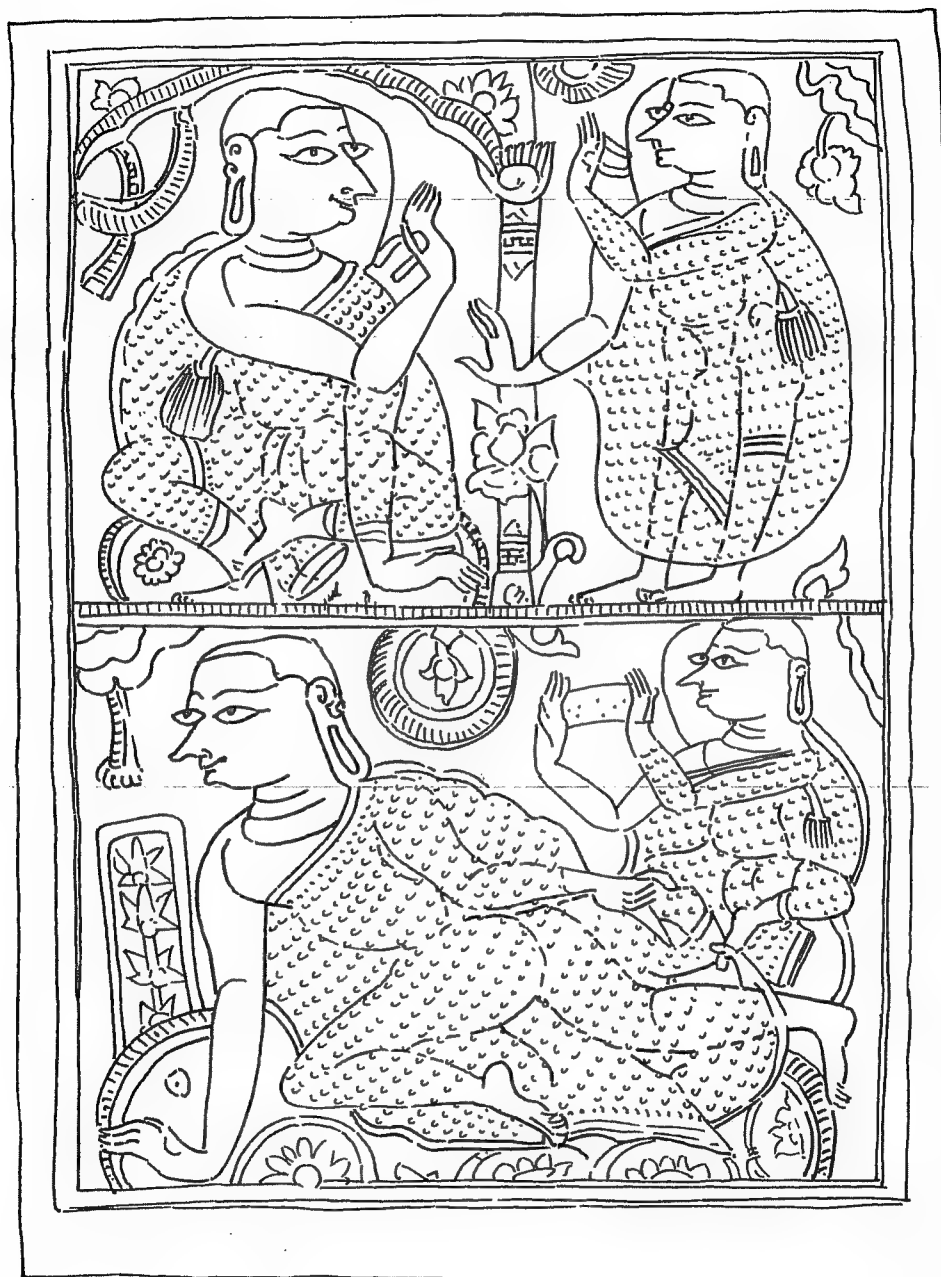
Fig. 12 (chapter 23).





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Fig. 13 (chapter 24).



O.M

Fig. 14 (chapter 17).



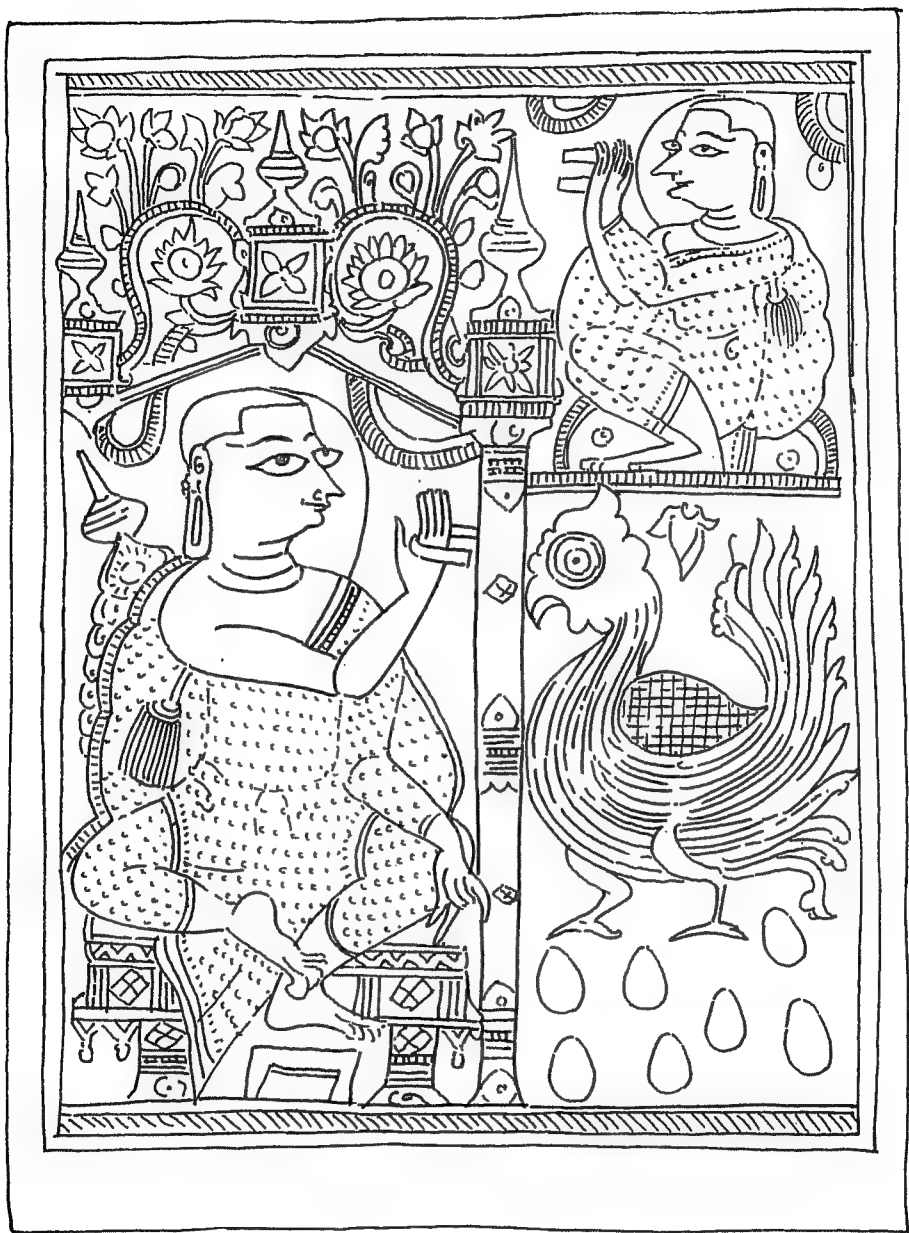
o.m

Fig. 15 (chapter 20).



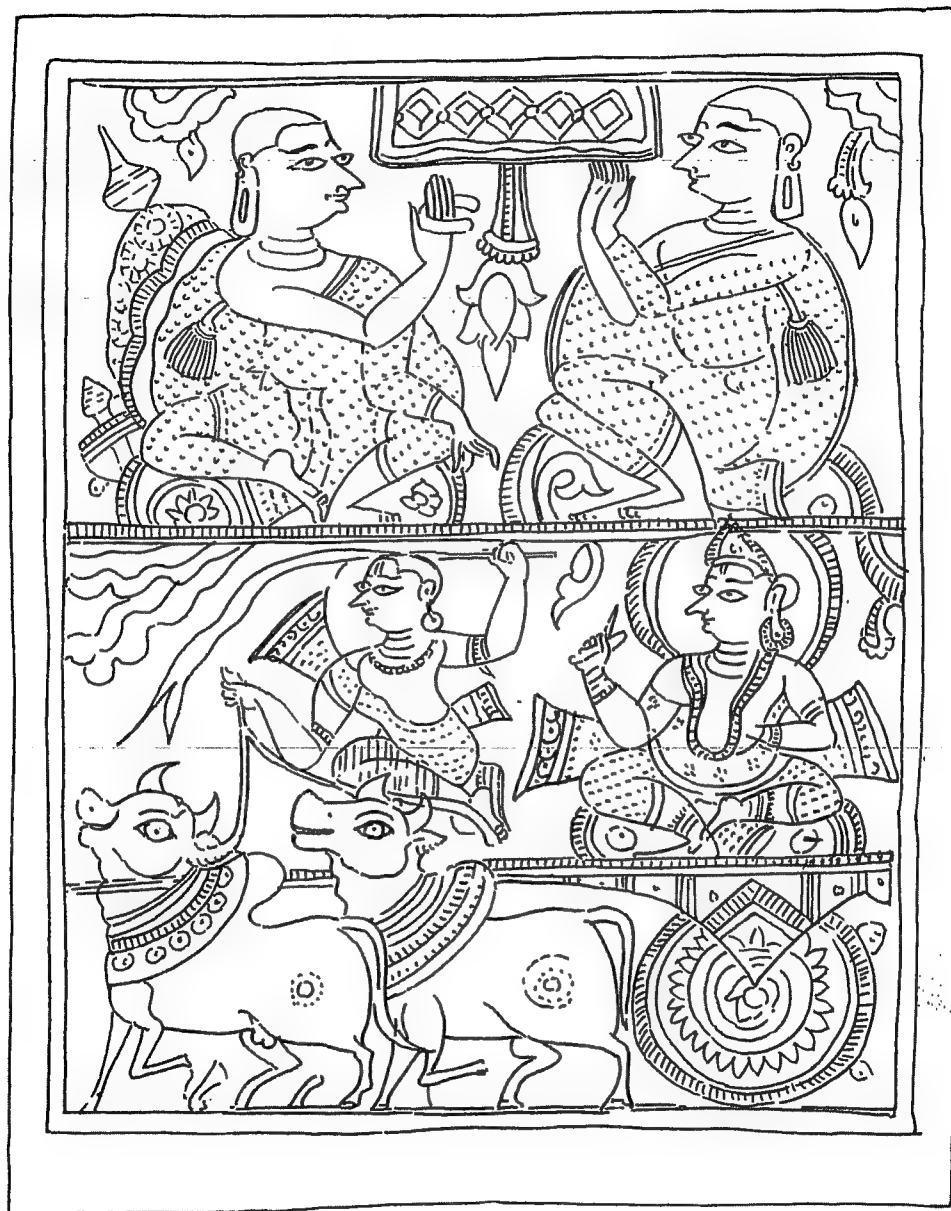
O.M

Fig. 16 (chapter 19).



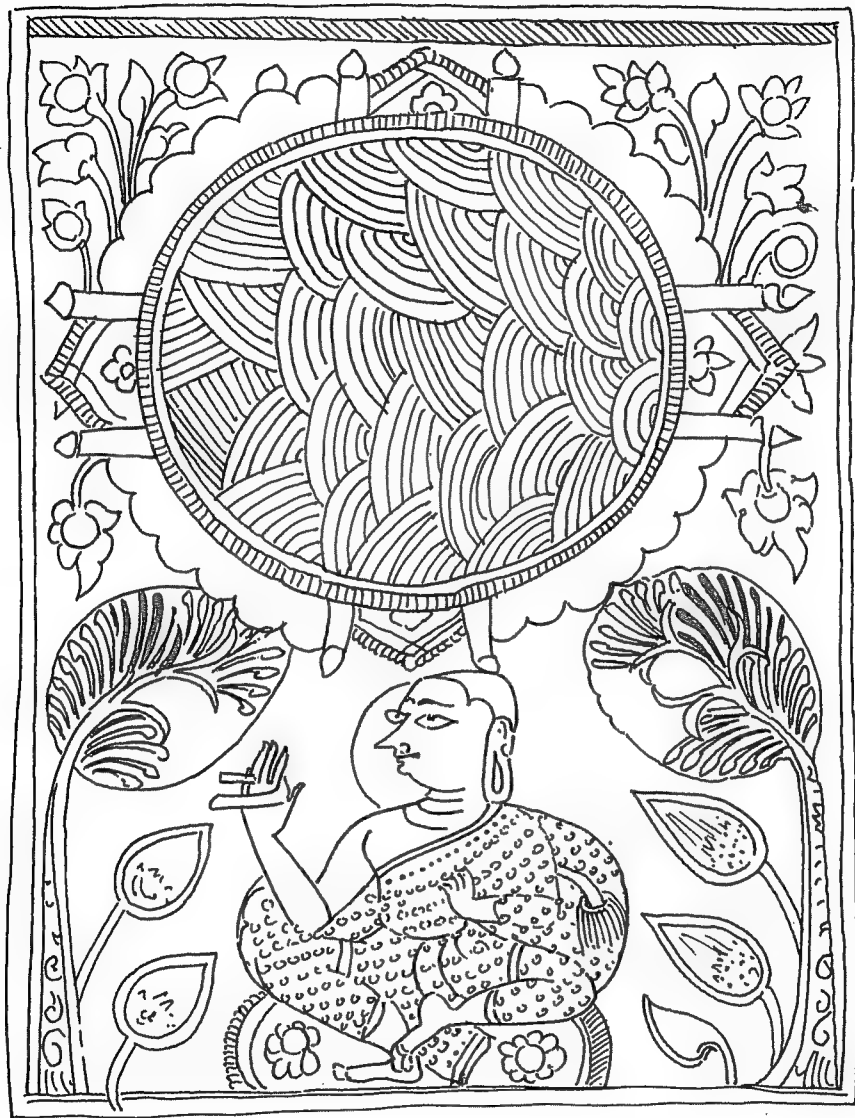
O.M

Fig. 17 (chapter 32).



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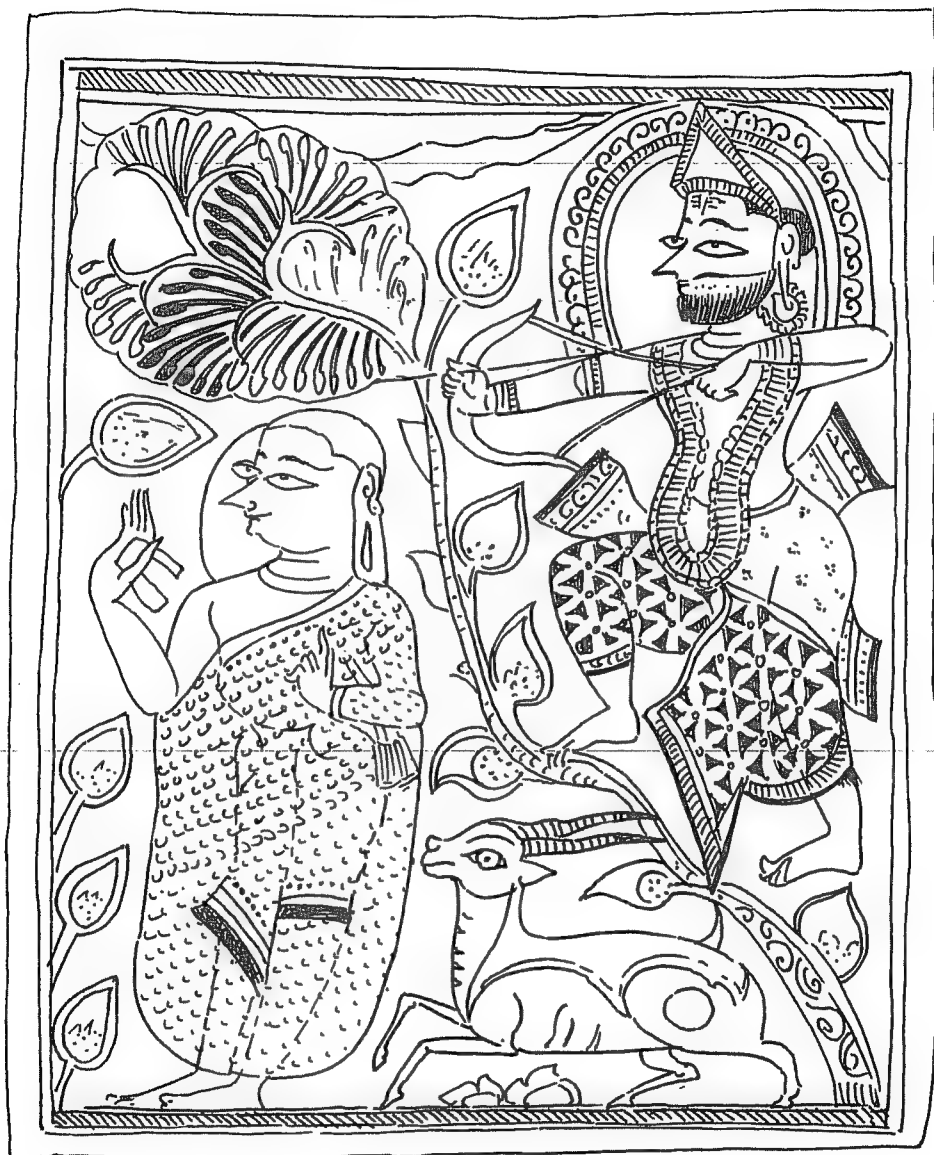
Fig. 18 (chapter 27).



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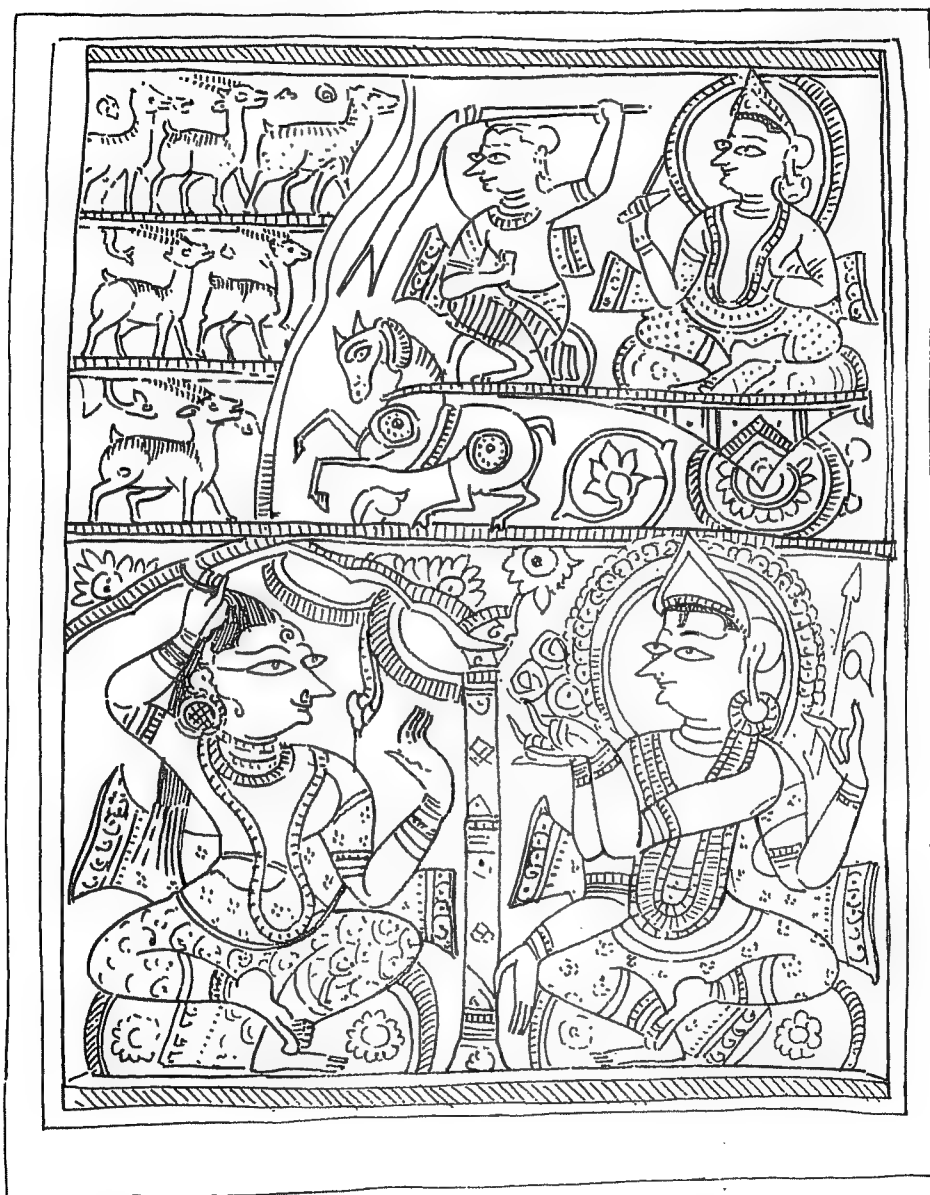
Fig. 19 (chapter 30).





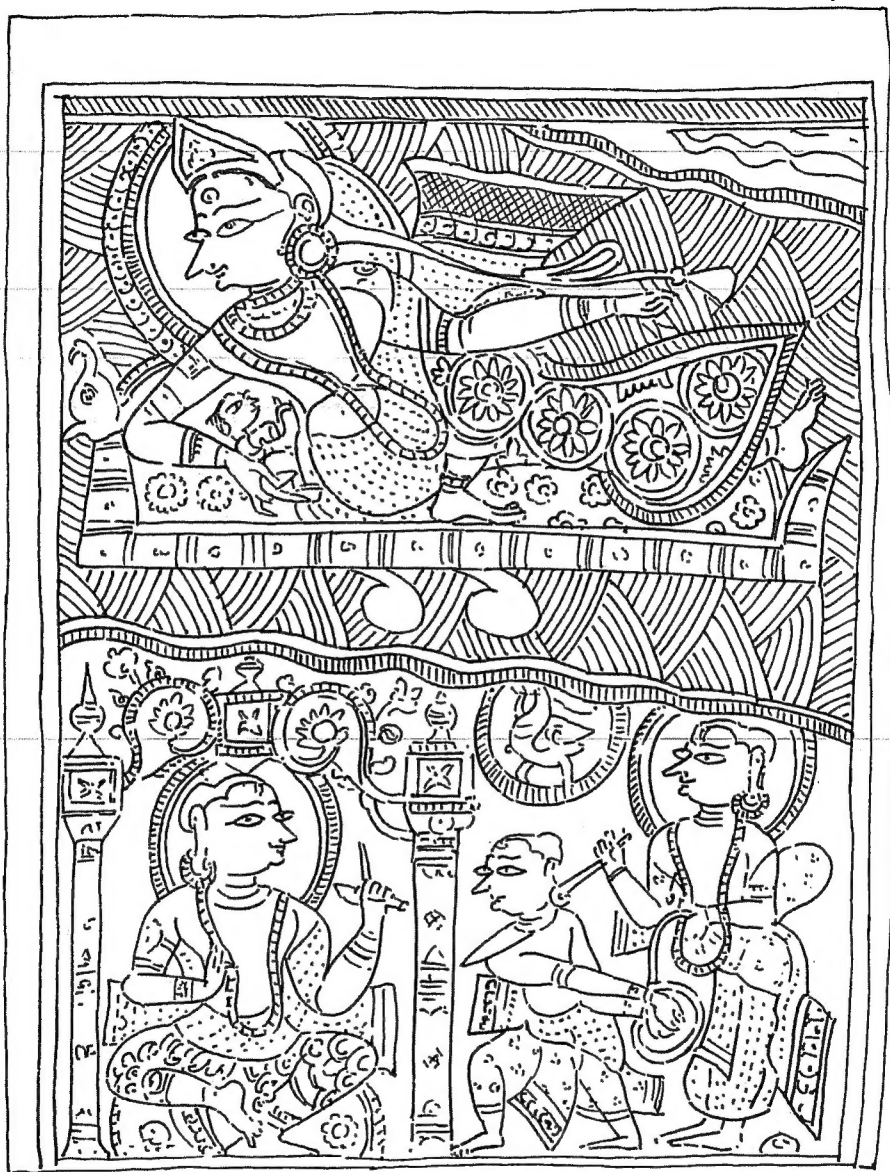
O.M

Fig. 20 (chapter 18).



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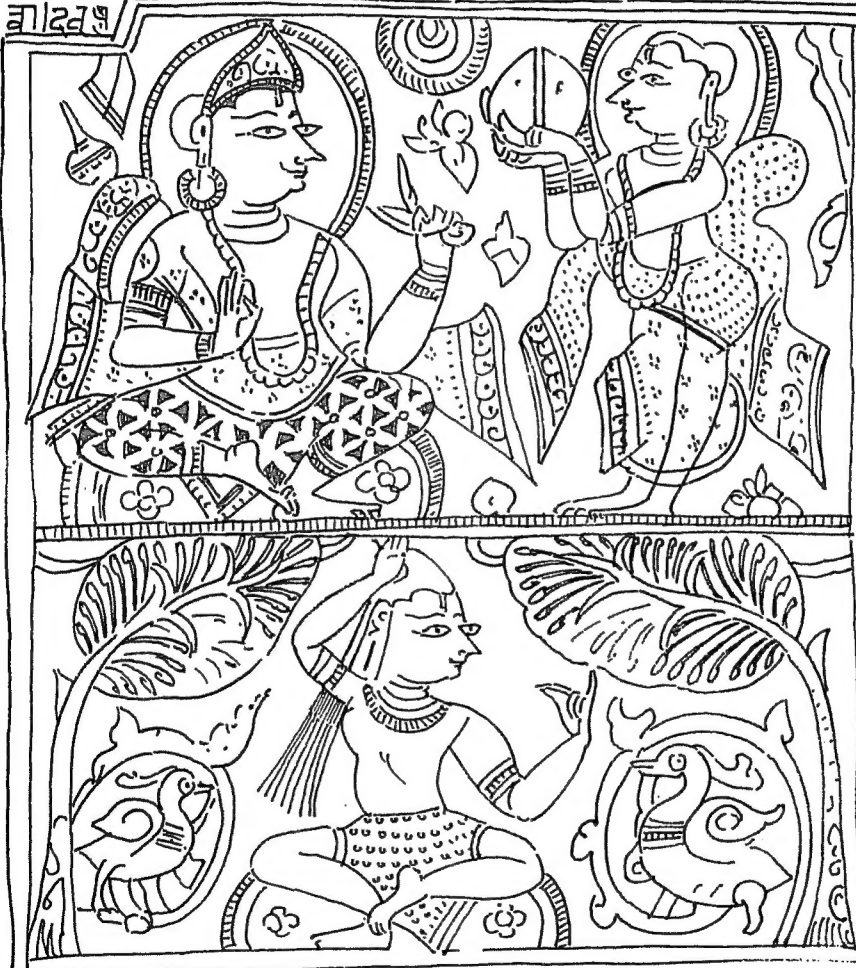
Fig. 21 (chapter 22).



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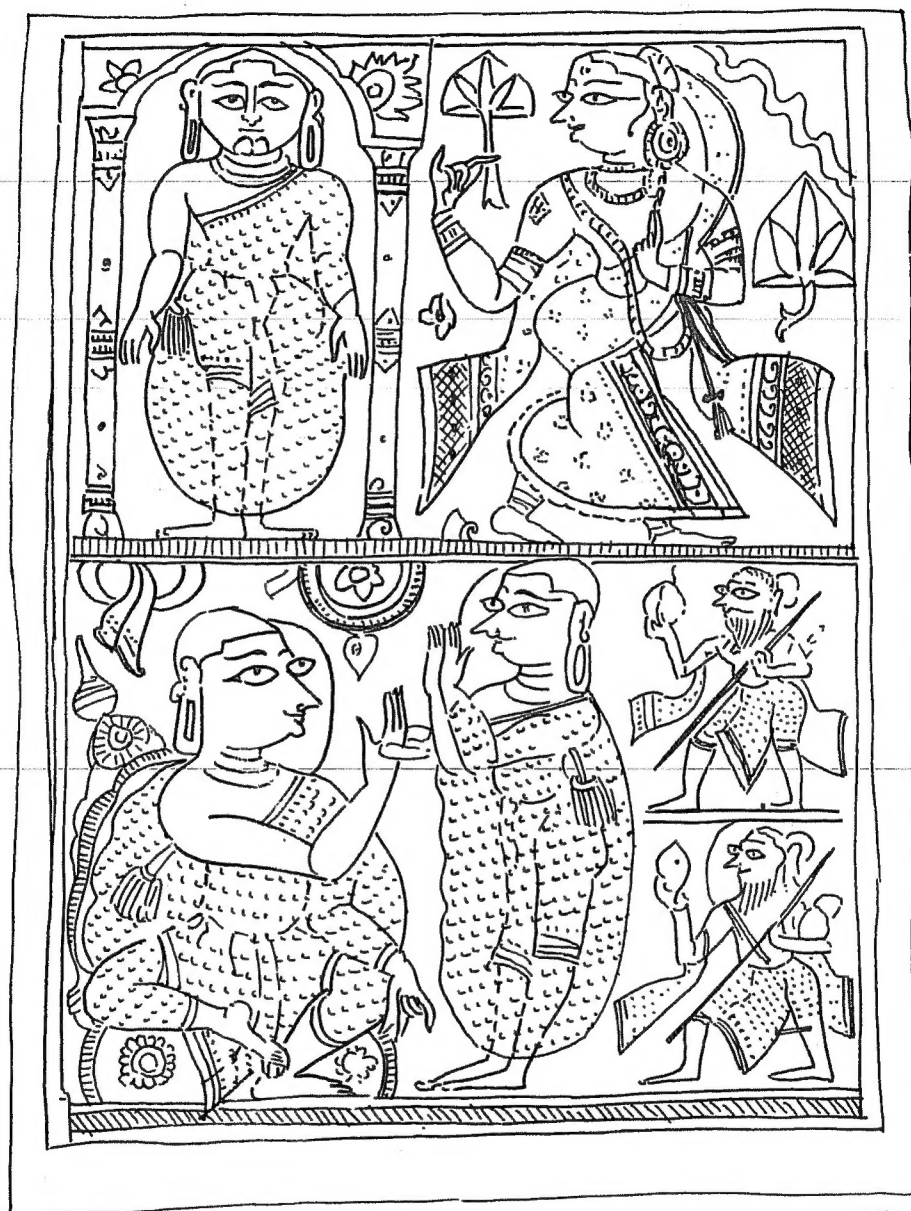
Fig. 22 (chapter 21).

।लवेऽशकामनिवृत्तिदेवउपसकरणत्रासिद्धौवाइत्येतन्मयाकृतंउरुस्युः॥२६॥  
 तेसर्वत्रियाज्याःइयःउतर्देवरवापेरुमौतन्।यउतेष्वेयोमउयेषु।सवपपद्युताइव  
 ।वधाय-बालवोकिंतदित्यादा।अधमविषयासक्रिष्ण।प्रतिपद्यावज्ञा-धर्मो  
 ।उम्व॥३॥२॥३॥धोश्रवणावे।सर्वधर्मकांत्पादि।रूपमउईवशीता।इडरुलावारतथाश  
 वा।दव॥



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Fig. 23 (chapter 8).



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Fig. 24 (chapter 12).

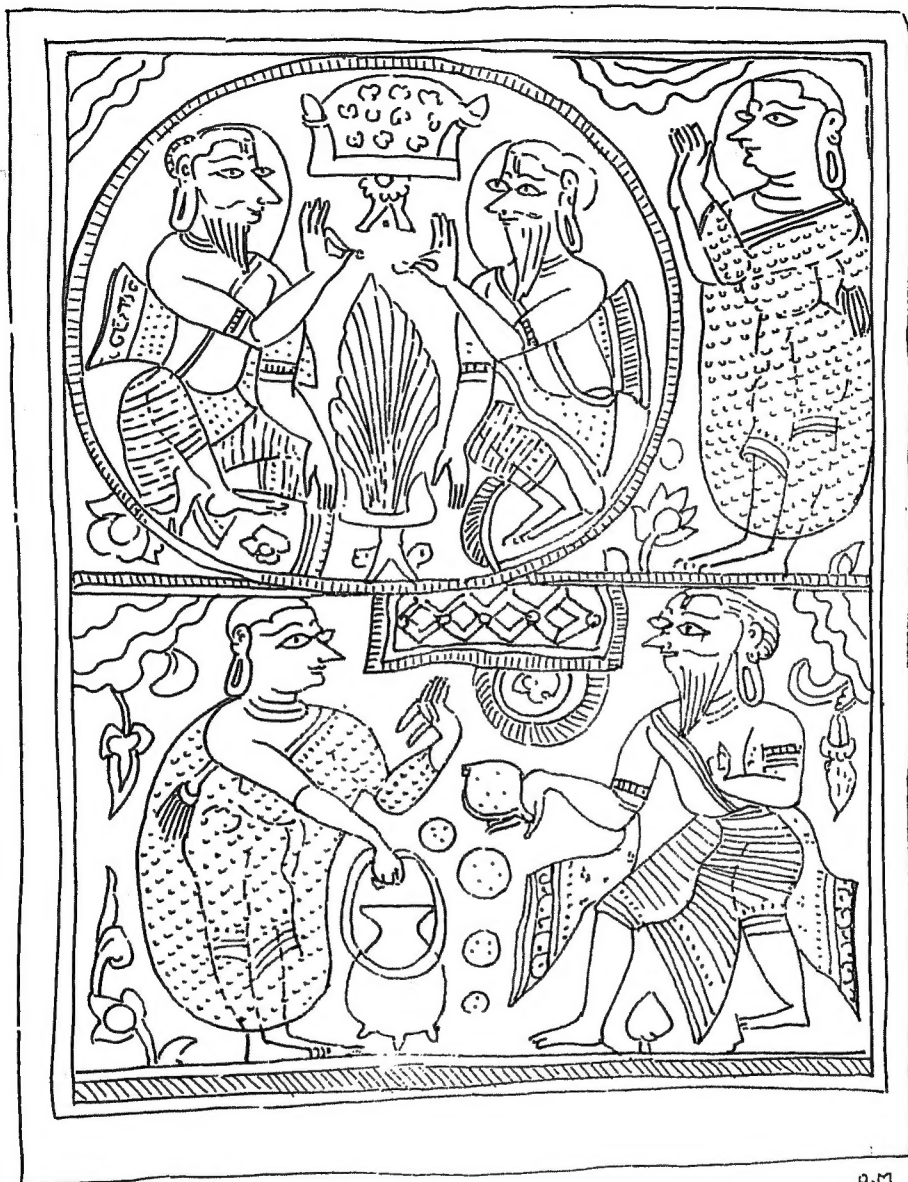


Fig. 25 (chapter 25).